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ing and colors; xvi, Vases decorated with reliefs, and vases in the shape of figurines; xvii, Red-figured vases of the Macedonian period—Manufactures of Greece proper; xviii, Vases of Southern Italy; xix, The end of vase-painting in Italy; xx, Imitation of metal, and moulded pottery; xxi, Varnished and enamelled pottery; xxii, Keramics in architecture.

This variety of subject and period is treated with perfect exactitude in regard to facts, and with sobriety of detail. Of course, an archæologist would be disappointed if he were to expect to find a wealth of details in any one branch he might be investigating. It must be said, also, that the authors, while not shrinking from adding to the already manifold theories in regard to the origin and early development of Greek keramics, do so with good judgment. Two late and important discoveries—of Egypto-Greek pottery at Naukratis, and of early red-figured pottery on the Akropolis—both of which somewhat modify previous ideas, are noticed in the appendix. The illustrations are good and not few, and yet, in view of the variety and quantity of material, they seem insufficient. One very practical point has been omitted: no good idea is given of the great quantity of vases found, where they were found, and what are the finest public and private collections. We also feel the need of some tabular chronological statement of the classes of monuments and of known artists; perhaps, also, of a little more systematic treatment throughout. It might have detracted from the readable qualities of the book, but would have made it easier of reference. In the same line of criticism, we would suggest, as essential, a detailed list of the various forms of vases, with names and outline drawings. The forms are so varied that, one of the first things necessary to a student is, to become perfectly familiar with them. Among omissions of classes of vases we would suggest that of a series of Latin vases with Latin inscriptions, imitations of the Attic style, of which Gamurrini treated in the *Bull. dell' Istituto*, 1887, pp. 221–34. This series is of extreme importance, both as being a survival at a time when vase-painting was everywhere drawing its last breath, and especially as giving us some idea of Roman art before the conquest of Greece, when Rome had long since shaken off Etruscan influence and come under that of Southern Italy.

A. L. F., JR.

CHRISTIAN ARCHÆOLOGY.

CHRISTIAN ARCHÆOLOGY, by CHARLES W. BENNETT, D.D., Professor of Historical Theology in Garrett Biblical Institute, Evanston, Illinois (Library of Biblical and Theological Literature, vol. iv). 8vo., pp. xvi–548. 1888, New York, Phillips & Hunt; Cincinnati, Cranston & Stowe.

This volume treats of Christian archæology in its broadest definition, as including not only the art but the constitution, worship, and life of the

early Christians: in fact, as it only excludes political history, of which there is not much within the Christian sphere during the greater part of the period, it may be said that all the main elements of the Christian development of the first three or four centuries are successively studied. This necessitates brevity of exposition. The first book is devoted to the *Archæology of Christian art*, and is divided into chapters on the geography and chronology of the monuments, on the relations of Christianity to art during the first six centuries, on the symbolism of Christian art, on painting, mosaics, sculpture in stone and bronze and ivory, the basilical and domical forms of architecture: the concluding chapters are on epigraphy, poetry and hymnology and music. This first part of the work is especially new in American literature, and introduces into our studies a most useful and important element; one which makes our realization of the life and customs of the early Christians far more vivid than does any other branch of the history of the Church. On account of this fact, the author devotes to it more than half the present volume, treating in a more summary manner the better-known subjects of the origin, composition, discipline and history of organization of the early church (book II); its sacraments and worship (book III); and, finally, the archæology of Christian life (book IV), including the family, the question of slavery, of participation in civil and military life, of charities, education and culture, and of the care of the dead. The last subject would equally belong, strictly speaking, within the sphere of the archæology of art, as it deals especially with the Catacombs.

A. L. F. JR.

L'ARCHITECTURE ROMANE, par ÉDOUARD CORROYER, architecte du gouvernement, inspecteur général des édifices diocésains (Bibliothèque de l'enseignement des Beaux-Arts. 8vo, pp. 320. Paris, 1888, Quantin.

In the series of small volumes devoted to the history of the Fine-Arts, which have been issued periodically from Quantin's presses during the last six or seven years, one on Romanesque architecture holds an important position. In the Romanesque Period, architecture was the only one of the fine-arts which was almost invariably the expression of æsthetic perceptions, an embodiment of the sublime and the beautiful; and, though the Gothic style is more popular, that of the preceding epoch is, to many, æsthetically preferable as well as more instructive. In his introduction, M. Corroyer mentions the scholars, like Viollet-le-Duc and Quicherat, who have done most to advance the study, discusses the propriety of the term *Romance* or *Romanesque*, and defends the course of seeking for the source of that architecture in the buildings of earlier Christian centuries, and of confining the